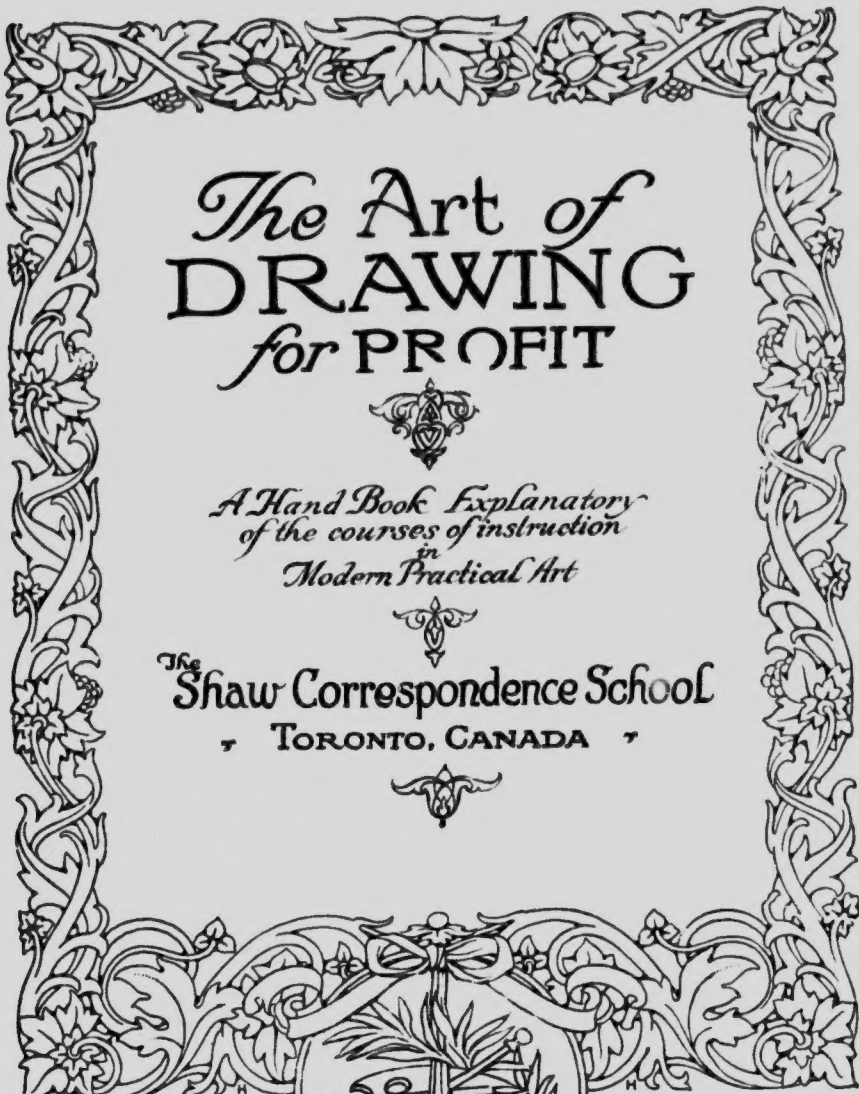




The Art of
DRAWING
for Profit

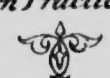
RB146, 285

A rectangular border made of intricate floral and vine patterns, with a larger decorative medallion at the bottom center.

The Art of **DRAWING** *for PROFIT*

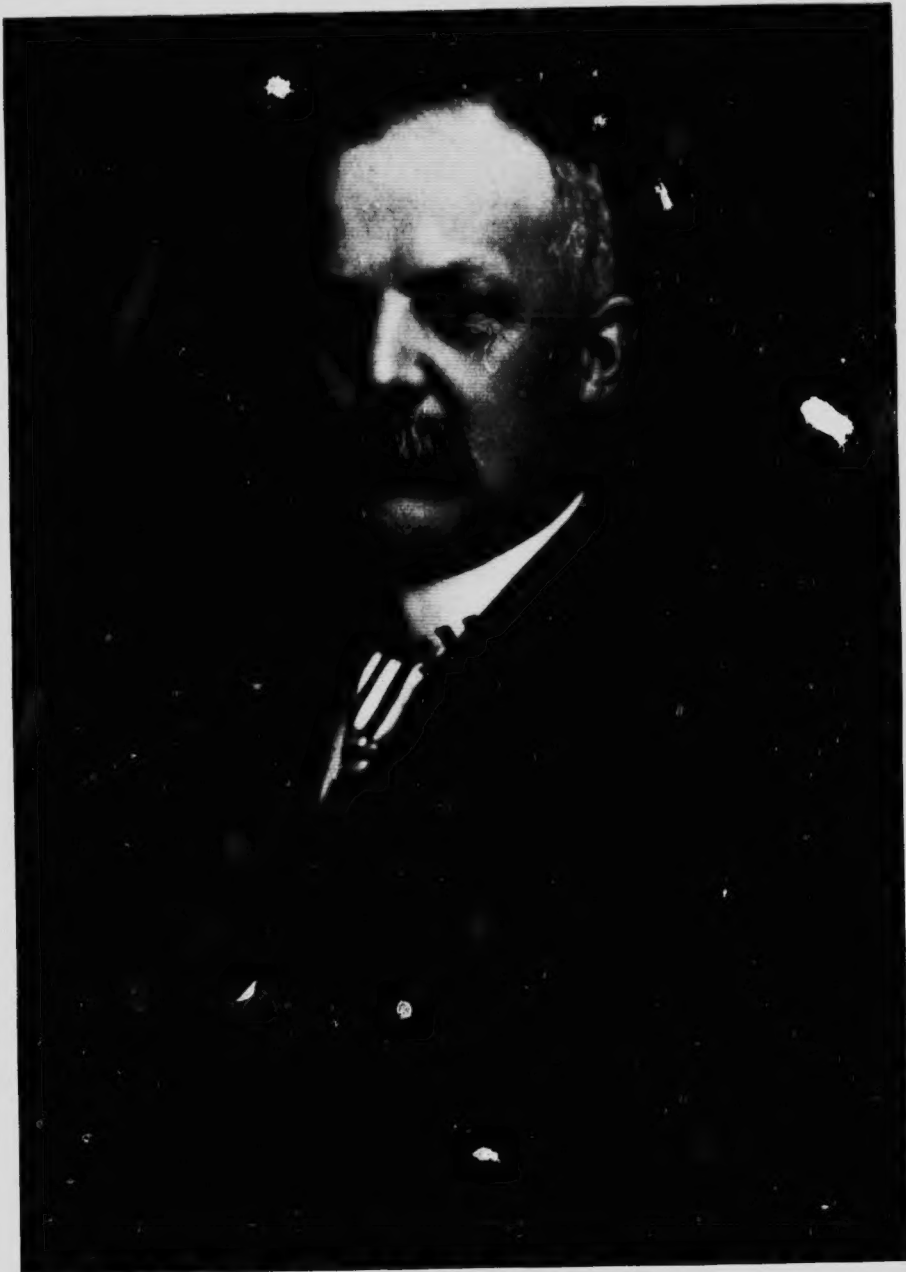
A small, symmetrical decorative flourish.

*A Hand Book Explanatory
of the courses of instruction
in
Modern Practical Art*

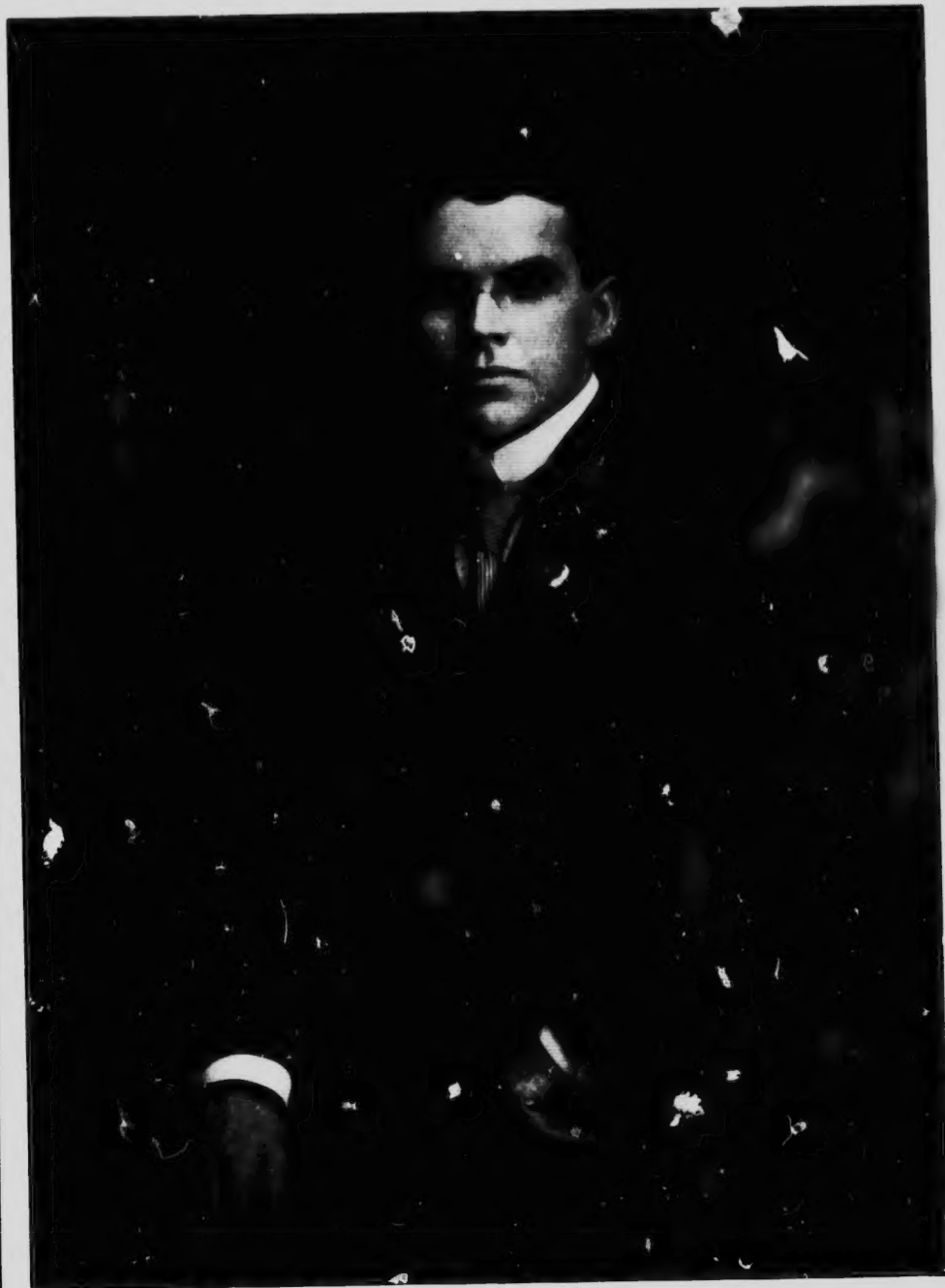
A small, symmetrical decorative flourish.

The **Shaw Correspondence School**
TORONTO, CANADA



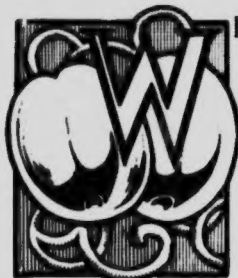


W. H. SHAW
PRESIDENT



C. W. CHANT
SECY. TREAS.

TO THE PROSPECTIVE STUDENT



WITH the most practical and helpful system ever devised for giving Correspondence Instruction, with a corps of specialists in each department as instructors, with a national reputation for thorough and honest work, with a student body numbered by thousands, with an unequalled record for results and with the satisfaction that comes from knowing that we are helping young men and women upward in life, we take pleasure in presenting to you some facts about the work of our school.

¶ It has been the object of our school ever since its inception to command the respect and fullest confidence of every Canadian, to earn for itself a reputation for *honesty and fair dealings*, and to offer the best possible instruction at a *moderate price*, and to produce a student-graduate-body of men and women *who can do things*.

¶ That our aim and object is being daily realized is evidenced not only by the testimony of our vast army of students and graduates, but by constant endorsements from the business and professional public.

¶ The secret of our success ever since our organization fifteen years ago has been due not only to the quality of the instruction we have given, but to the willingness of our instructors to do everything in their power for the advancement of our students.

¶ We do more for our students than we agree to do, more than we are expected to do. It is the *extra work and extra time* we give to them and the *extra interest* we take in them that has earned for us the reputation of giving *the most thorough and honest instruction in America*.

¶ "There is no greater pleasure than the consciousness of good work well done," and we honestly believe our school and our students have that consciousness.

¶ Realizing the responsibility that rests with us as a school, and the equally responsible position in which you are placed as a prospective student, we earnestly ask of you that you read "The Art of Drawing for Profit" carefully and thoughtfully.

¶ It will give you interesting information concerning the field, possibilities and rewards, offered to trained artists, and the success we have had in training men and women who aspire to an Art career.

¶ Hence, to have the pleasure of numbering you as one of our students, we are, very sincerely yours,

THE SHAW CORRESPONDENCE SCHOOL,
TORONTO, CANADA



Calendar subject designed for reproduction in four colors for the
Wm. Wrigley Jr. Co. of Toronto.



ABOUT OUR STAFF

J. W. BEATTY, A. R. C. A.

Mr. Beatty's art training was received in the greatest art centres of Europe, under the direction of the greatest masters. In the Julien Academy, Paris, France, he won the first prize for draftsmanship in 1901, an honor few artists are privileged to achieve.

In 1904 he was elected an associate of the Royal Canadian Academy, the foremost Canadian Society of Artists.

In 1906 he returned to Europe for further extended study.

As an artist Mr. Beatty stands at the head of his profession, and has few rivals in America. Magazine and newspaper illustration are his specialties, in which fields he is authoritative. Several of his important pictures have been purchased by the Government for Provincial and Dominion Museums.

As a teacher he is recognized as the leader in Canada. From the North, South, East and West aspiring artists have come, under heavy expense, to study with him. **You can study with him at home at a fraction of the cost.**

NEWTON MacTAVISH, Editor Canadian Magazine and Art Critic.

Mr. J. W. Beatty is an unusually well equipped Illustrator. His drawings approach closer to the rank of paintings than do most illustrations, for the simple reason that his artistic sense has been developed beyond the requirements of illustration merely as such. His drawings, therefore, contain a good deal of the tone that is characteristic of his most important paintings. He is particularly strong in composition and draughtsmanship, two things that are of first importance in the art of illustrating.

J. E. H. MACDONALD, O. S. A.

Mr. MacDonald, a native of England, came to Canada as a boy and began his art career. His specialty was design, and soon he had won recognition as a leading designer in the best studios of Toronto. Later he went abroad, studying in the great art centres of Europe. He then went to London, England, where he helped to establish the famous Carlton Studio, the largest commercial art studio in the world.

He associated with the greatest designers, among whom was the famous Garth Jones. We have it on authority that Mr. MacDonald ranks as one of the greatest living designers. The privilege of studying under such a master can only be appreciated by our students. Read the following evidence.

From the "Carlton Studio" London, England

THE LARGEST AND GREATEST COMMERCIAL ART STUDIO IN THE WORLD.
ITS MANAGER, MR. VICTOR C. WRIGHT, SAYS OF MR. J. E. H. MACDONALD.

Let me congratulate you on securing the services of Mr. J. E. H. MacDonald in writing your commercial design course. I know no one better fitted for the work. It is practically impossible to compare the man or his work with any designer past or present, as he stands at the head of a school of his own creating.

The book covers which he did in England for such publishers as A. & C. Black, T. C. & E. C. Jack, MacMillan, Wardlock, and a host of others, have never been equalled.

Mr. MacDonald is a master of his profession. The student will be lucky who has him as an instructor. Personally, I could do with a short course under him, and this I say in spite of the fact that I handle well over 10,000 drawings a year. Surely this is the greatest compliment I can pay him.

"These Instructors have an European Training."

R. S. ALLAN

He began his studies under leading Canadian Artists and in due time entered the important field of Lithographic Art. Here he perfected his studies, rapidly rising to the front rank of American Lithographic Artists.

He has held important positions as Designer in some of the leading American as well as Canadian Lithographic firms, such as Kerner & Hayes Lithographing Co., Buffalo, N. Y.; Toronto Lithographing Co., Toronto, Canada; and Howell Lithographing Company of Hamilton, Canada.

He also held for some years, the important position of President and Head Designer of the Duncan Lithographing Company, Hamilton, Canada, one of the best known institutions of its kind in Canada.

He has had the further and greater distinction of being the President and Designer of The Reid Press, Limited, of Hamilton, Canada's most famous high-grade Art Printing firm, the firm that is so well and favorably known throughout Canada for the artistic and exclusive designs which it embodies in its work.

He was for some years on the staff of the Hamilton Art School, where he was Instructor in Drawing from Life, Freehand, Perspective and Model Drawing.

His work in Commercial Art has received official recognition, having been awarded a medal by the Department of Education of Ontario.

MR. GEORGE H. CUTTRISS, Manager of the Ontario Engraving Company of Hamilton, and Art Director for that organization, says of Mr. R. S. Allan:—

Mr. R. S. Allan, of The Reid Press, of this city, is the foremost exponent of Commercial Illustration and Printing Art in this country. He (Mr. Allan) has ingeniously applied a thoro' knowledge of Lithographic methods to relief printing and illustrating, thereby raising the standard of letterpress art to a point not heretofore attained in Canada and perhaps anywhere.

MR. A. K. SCOTT, Fashion Artist for The T. Eaton Co., Toronto, says of Mr. R. S. Allan:—

It has been my privilege to work with and receive instruction from Mr. R. S. Allan. He is, in my opinion, one of the foremost workers in the Commercial Art Field in Canada to-day.

MISS ESTELLE M. KERR

Miss Kerr has illustrated for the leading Toronto Publications, "Canadian Magazine," "Canadian Courier," "Home Journal," "Globe," and various other journals and mediums.

She has illustrated books for Moffat, Yard & Co., New York; The American Book Co., New York; and W. J. Gage Co., Toronto, and others.

Her illustrations have also been published in some of the leading American Magazines as "Woman's Home Companion," "Smiths," "Casino's Little Folks," "The Children's Magazine," and others. Miss Kerr's study and training in the leading Art Centres of Europe, under some of the Masters, and her special ability in Story and Book Illustration have rendered her services very valuable in the preparation of our lessons in this very popular and paying branch of Illustrative Art. We believe that no one in America is better able than Miss Kerr to give instruction to the aspiring Story Illustrator, particularly her special field, Child Story and Book Illustration, and all who desire the most expert and scientific training will do well to avail themselves of our course.

"An Instructor with an European Training."

Some Opinions of the Press

NEWTON MacTAVISH, Editor Canadian Magazine and Art Critic.

In Figure Drawing, particularly the figures of children, Miss Kerr is at her best. She is able to impart brilliancy and dash to her work, and she is regarded as one of the best illustrators in Canada.

NEW YORK SUN, October, 1908.

"The pictures in 'Little Sam in Volendam' by Estelle M. Kerr, (Moffatt, Yard & Co.) are very good indeed, especially those in color, and will give fully as much enjoyment to the elder part of the family as to the children. They are exquisite and truthful bits of Holland."

J. LISNEY BANKS

As the leading sculptor in Canada and one of the foremost in America, we herewith present to our readers Mr. J. Lisney Banks. He is a student of Cowles Art School, Boston, and the Boston Art Museum. He worked for years with St. Gaudens, of New York, the most famous sculptor of modern times, and later with Philip Martiny, St. Gauden's leading sculptor. He has also studied in leading Art Centres of Europe.

He is specially noted for his modelling of the human figure which is of the highest order, and includes portraits of some of the leading political and professional men of America.

His work is to be found in some of the largest and most notable public buildings in America, including the Boston Public Library; Columbia Library, New York; State Capitol, Washington; Brooklyn Bank; Mail and Express Building, New York; World's Fair Buildings, Chicago; Bank of Commerce, Montreal; Confederation Life Building, Toronto, and many others.

He is an Artist of broad culture and rare skill, and has an established reputation as a teacher.

JAMES L. HUGHES, Inspector Toronto Public Schools, says:

"From what I know of the ability of Mr. J. Lisney Banks as a sculptor, and of his ability as a teacher, I have no hesitation in recommending him as one of the ablest men in Canada in his department."

MR. DARLING, of Darling & Pearson, Canada's foremost Architects, says:

"I have known Mr. J. L. Banks for a good many years, and have had much experience with him as an Ornamentalist and Modeller. He has talent, imagination and knowledge, and I should place him very high up in his profession. The Shaw Correspondence has indeed been fortunate in obtaining his services."

SAMUEL HUNTER

Mr. Hunter has been actively engaged in cartooning work for the past thirty-five years. His work has at one time or another appeared in most of the leading dailies of Canada. For many years it has been a daily first-page feature of the Toronto "World."

His cartoons are noted for their force and clearness of point, and have won for him an international reputation. He is beyond all doubt, the ablest cartoonist Canada has ever had, and is the equal of the best in the United States or abroad.

His many years of experience in his professional work have ably fitted him to prepare a course of instruction in this department of our school.

The following comments of the Canadian Press speaks volumes for Mr. Hunter and his work:

"These Instructors have an European Training."

THE TORONTO SATURDAY NIGHT said recently:

"In the press we have learned to take the merit of Sam. Hunter's work so much for granted that little has been said of it in print, although space is devoted at intervals to Cartoonists in New York on London, who are never his superiors and seldom his equals. His cartoons are greatly admired throughout Canada and exert considerable influence."

THE TORONTO NEWS recently said:

"The point of his cartoons is never obscure, and without being bitter they strike home. In the opinion of "The News" Sam. Hunter belongs with Bernard Partridge and one or two other Puck Artists."

R. W. MAGEE

All Mr. Magee's life has been spent in study and preparation for the important position he now holds as Director of our Art Department.

As a lecturer on drawing Mr. Magee has had an extended experience. On several occasions he has lectured before large Teachers' Conventions. Among his more popular lectures were those delivered before the East Middlesex Teachers' Association, held in London; the Wentworth Teachers' Convention, held in Hamilton; The Ontario Normal College and Hamilton Model School.

Mr. Magee is one of the pioneers of the Correspondence School movement, and has been engaged for years in teaching Art by mail. Under his efficient supervision and direction our Illustrating Department has developed until it now enjoys a very wide and influential patronage.

As a teacher he has been peculiarly successful. His ability to impart his knowledge to others in a most clear and interesting manner has in no small degree been responsible for his very great success in directing and instructing those under his charge.

Mr. Magee is an able critic and personally supervises the work of this department.

Those Who Know Him

MR. A. N. PALMER, Editor, "Western Penman," published at Cedar Rapids, Iowa.

Mr. R. W. Magee, Director Illustrating Department, The Shaw Correspondence School, Toronto, has conducted courses in drawing and illustrating in the Western Penman. Both the instructions and the drawings in this course have shown Mr. Magee to be a master of the theoretical and practical in this every-day-more-popular branch of education. His fine analytical mind, and ability for clear, logical and consecutive instruction are characteristic of the successful teacher.

His complete mastery of drawing as a subject of education, and his artistic ability in illustrating the lessons, should render his instructions of the highest pedagogical character.

MR. JOHN DEARNESS, Vice-Principal of the London Normal School.

A few years ago, through my influence, Mr. Magee delivered a lecture on Drawing before the London Teachers' Convention. When I witnessed the skill with which he illustrated his topics and treated his subject in hand, I felt that he had more than fully justified the high opinion I had formed of his talent when I first knew him. The lecture met with popular favor among all the teachers, who unanimously endorsed it as the best exposition on drawing they had ever had the privilege of listening to.

Our Instructors form the strongest combination of Art Talent in America



Calendar subject reproduced in four colors for the
Wm. Wrigley Jr. Co. of Toronto

Read What Some Leading Authorities Have to Say About Our Staff

ONE OF CANADA'S LEADING ILLUSTRATING AND ENGRAVING HOUSES SPEAKS.

Mr. R. W. Magee,
The Shaw Correspondence School,
Yonge St., City.

Dear Sir:—

We are pleased to learn that you have secured the co-operation and assistance of a number of Canada's leading artists. We think this a step in the right direction, as by the wise counsel and advice of these experienced men your students are going to receive the practical knowledge so necessary now-a-days for success in commercial life.

These artists have all had wide and varied experiences both in this country and abroad and are well fitted to impart to others valuable thoughts and ideas that will be of immense value to them both in Art drawing and Commercial work.

We believe this is the only way in which the student can obtain the necessary practical information and training to fit them for the important positions in life.

Wishing you continued success, we are,

Yours very truly,

The Alexander Engraving Co.
Per J. Alexander.

ONE OF CANADA'S LEADING ART SUPPLY HOUSES SPEAKS.

"We wish to say for the benefit of those desiring instruction in any branch of Art work, that we are acquainted with the Staff of Instructors connected with the Shaw Correspondence School, and cannot speak too highly in appreciation of them. They are all Specialists in their several departments, have had the advantage of years of actual practical experience, and most of them have had the privilege of an extended training in the great Art Centres of Europe under the recognized masters.

Each is acknowledged by those competent to judge, to be one of the foremost illustrators on the Continent, and taken as a staff we believe they combine to form the ablest corps of skilled Artists in America.

The Shaw Correspondence School is indeed to be congratulated on the acquisition of such an able staff in the preparation of their courses, and every prospective Art student may justly consider it an honor to have the privilege of associating with such an advanced school of Art Education."

The Art Metropole, Limited, Toronto.

ANOTHER OF CANADA'S LEADING ART SUPPLY HOUSES SPEAKS.

The Shaw Correspondence School,
Yonge and Gerrard Sts., Toronto.

Gentlemen:—

We wish to congratulate you on having secured such an able staff of Artists and Illustrators in the preparation of your courses in Art.

Each member of the staff is an able and experienced specialist with an international reputation, and the majority of them have had the advantage of a very extensive training in the most famous Art Schools of Europe under the great masters. Your pupils will therefore be greatly privileged in sharing the highest training of hand and mind without leaving their homes, and without the heavy expense incurred in studying abroad.

You certainly have in our opinion, the strongest staff of artists of any school in America.

Yours for success,

The E. Harris Co., Limited.,
C. E. Burden, Sec'y.

THE EDITOR OF CANADA'S GREATEST MAGAZINE, AND ART CRITIC, SPEAKS.

Mr. W. H. Shaw,
President, The Shaw Correspondence School,
Toronto.

My Dear Mr. Shaw:—

It means a great deal for the advancement of Art to find in an Institution such as your's a staff of capable instructors, and I am pleased to know that the Artists who have prepared your courses of instruction form as strong a combination of Art talent as I am aware of anywhere on the Continent. In their individual branches they are in the front rank, and I have no hesitation in saying that the students who come under their guidance will proceed with their work along safe lines.

To begin right is of the utmost importance, and it is in this particular that your Art department is singularly strong.

Yours very truly,

Newton McTavish,
Editor of The "Canadian Magazine," and Art Critic.

The strongest combination of Artists in America has prepared our courses and our criticisms are personally given by an experienced expert.

If you want to become a successful Illustrator CHOOSE THE COURSE THAT HAS BEEN PREPARED BY EXPERTS—BY ARTISTS WITH RECORDS BEHIND THEM.

Our Instructors form the strongest combination of Art Talent in America

Per Tuck

The Field

The marvellous development of illustration in the last decade of the nineteenth century and the few years following up to the present time has been continuous and most extensive.

The increase in the number of Illustrated magazines, newspapers and books, and the expansion of pictorial advertising has been, perhaps the chief cause of this. Some commercial houses in the past few years have spent millions of dollars on their advertising, a large proportion of which has been on illustrations and designs.

The consequent demand for skilled Illustrators is now tremendous, and the remuneration for the best artists in this department of pictorial effort has increased accordingly, until now there is no calling more satisfactory in this respect, especially for the finest class of figure designers.

The art of photo mechanical reproduction of drawings has kept pace with the progress of graphic art, until it is now possible to print very good drawings in the daily newspapers, running at an amazing rate of speed. The development of the three color process renders possible the reproduction of the finest color drawings, and the application of this to book and magazine illustration is becoming greater every day.

Few business houses now issue a catalogue which is not illustrated. There are now a great many artists entirely devoted to this class of work alone. Fashion illustrating is gaining more and more and there is now considerable art knowledge required for even the portrayal of the simplest objects in catalogues.

The artistic taste of the general public is greatly in advance of what it was some few years ago, and the architecture of the numerous buildings now being erected is another evidence of this. The tendency of these influences is to place practical art on a still sounder and more remunerative basis.

Illustrating, therefore, is an ideal profession for the young man or woman who possesses artistic talent, as it offers unlimited opportunities for recognition and reward.

MR. T. GARLAND GREEN, late of Carlton Studio, London, England, says:

"The field of illustration is practically unlimited. Competent Illustrators and designers are in constant and increasing demand. There is no doubt that the illustrating profession is the most remunerative of modern times. My advice to any young man or woman desiring to enter the profession is to take a thorough course of instruction in a school devoted to the purpose. The Shaw Correspondence School is doing highly creditable work in this direction, and I would advise any prospective student to investigate the work and methods of this well-known institution."

THE REID PRESS LIMITED.

Printers, Artists, Engravers and Lithographers, Hamilton, Canada, says:

"Speaking from years of experience in commercial art work as applied to the printing and lithographic lines, we have no hesitancy in pronouncing illustrating one of the few professions of to-day in which the field is unlimited. The demand for high grade illustrators and expert Commercial Artists is ever increasing. Any young man or woman with a taste for art work, who will take a thorough practical training in a reliable school, will have an equipment that will bring recognition and rewarded services that few other professions can offer.

WE ARE ACQUAINTED WITH A NUMBER OF COMPARATIVELY YOUNG WORKERS IN THIS FIELD IN CANADA WHO ARE IN RECEIPT OF SALARIES AMOUNTING TO \$50.00 PER WEEK AND OVER.

Our Instructors form the strongest combination of Art Talent in America

Page Thirteen

New *Series* **CHEVROLET**



The **PRODUCT of EXPERIENCE**

Automobile catalogue cover designed for reproduction in four colors for
The Chevrolet Motor Car Co. of Oshawa

Page Fourteen

Opening Ceremonies
ROYAL CONNAUGHT
HAMILTON • JUNE 5th 1916



Pen treatment of book cover designed for reproduction in two colors for
The Royal Connaught Hotel, Hamilton

The Leading Profession

There is no doubt that Illustrating is the **GREATEST PROFESSION OF THE DAY**. All through the ages, in all countries, and among all peoples, Art has been the foremost profession. In all the great Art Centres, the deepest interest has always surrounded the geneii of the brush and pen, and that interest has never abated. To-day Art **LEADS** and those who can catch the eye of the Art community are **LEADERS**.

Illustrating is the most popular and remunerative phase of all Art work. It is acknowledged to be the most fascinating of all professions, and judging from the almost fabulous prices paid to some Illustrators and their annual incomes from their work, we are forced to conclude that Illustrating is by all odds the most paying profession of the day.

Another important reason why Illustrating is the leading profession is that it **CANNOT BE OVER CROWDED**. Only those with an inclination and fondness for Art study for Illustrators, therefore, there will never be too many in the profession, and there will always be a **DEMAND FOR EXPERT WORKERS**.

You have a fondness for drawing, you possess all the talent necessary for success, you desire to enter a profession where your services will be highly recognized and rewarded. **ILLUSTRATING IS THAT PROFESSION. BE AN ILLUSTRATOR.**



STORY ILLUSTRATION BY E. J. DINSMORE
NOW CANADA'S LEADING ILLUSTRATOR OF STORIES

By permission of
MacLean's Magazine.

Page Sixteen

Artists and Their Incomes

When we say that many of our foremost illustrators receive annual incomes that exceed the yearly allowances of Canada's Governor General, or America's President, as well as the salaries of most of the leading professional and political men, we are giving you some idea of the possibilities, the recognition and the reward of the illustrating profession. It is no exaggeration to assert that the prices paid to such artists and illustrators as Abbey, Gibson, Fisher, Christie, Wenzel, Lyendecker, Frost, Sterner, Gilbert, Pyle, Parish, Taylor, Zimmerman, Outcalt, Swinnerton, Jessie Wilcox Smith, Rose O'Neill, Latham, Alice Barber Stevens, are little less than fabulous. Regular salaries range as high as \$15,000 per year, while the prices received by some illustrators are as much as \$1,000, and sometimes more, for a single full page drawing. The annual income of Charles Dana Gibson would average about \$50,000, while Sir Edwin A. Abbey is favored with even a much greater income. The other leading artists receive prices in proportion. There is no special schedule of salaries paid to beginners. They receive whatever their work will command, and this amount is increased as the work improves. The illustrator may either take a salaried position in an illustrating, engraving, lithographing, designing, or publishing house, or he may set up business for himself, doing ordered work in his own studio, and commanding such prices for his work as his experience and special ability will permit.

SALARIES IN LARGE CANADIAN CENTRES RANGE FROM \$25 TO \$100 PER WEEK—WHILE ARTISTS IN THEIR OWN STUDIOS OFTEN EARN MUCH MORE.

Drawing by Correspondence

Of all subjects taught by correspondence, drawing is the easiest to learn, and of all systems adopted in teaching it, OUR SYSTEM is the simplest, most readily understood, and productive of the most practical results. Anyone with the slightest inclination for drawing who will follow our instructions closely and will work hard and apply himself CANNOT FAIL. We have students eleven and twelve years old doing just as good work as their seniors. You need not take our word for this. Our students all over the world are voicing the same thought.

Read what a few of them say:—

"The lessons are so well arranged, and the criticisms of the drawings so helpful and to the point, that if a student conscientiously follows your instructions and has any taste for drawing at all, he cannot fail to become a practical illustrator."

W. H. BENNELL.

"The work is so fascinating that it does not seem like work at all, but play. I am surprised when I think how much better I can draw than when I began the lessons, although I have only taken such a few."

EDITH PECK.

"As for this lesson, I think I understand it clearly. It and all the others, in fact, are put so plain that only a very stupid person would fail to understand them."

ANNIE E. WILSON.

"I am sure that anyone who can draw at all could be a success by following faithfully your admirable system of teaching Practical Illustration."

HARRY HOLMES.

Our Instructors form the strongest combination of Art Talent in America

Our Courses

Our courses are the product of years of hard work and ripe experience. They have been carefully compiled—logically arranged and scientifically graded, leading the student from the very simplest elements to the highest phases of Art, and by means of **our original and individual method** the student is able to gain clearly and unmistakably the knowledge that could not be obtained through other courses and systems, and that without such training would take years to acquire.

THE COURSES HAVE BEEN PREPARED ESPECIALLY FOR CORRESPONDENCE INSTRUCTION, AND EVERY EFFORT HAS BEEN MADE TO MAKE THEM SUITABLE TO THE REQUIREMENTS OF SUCH INSTRUCTION.

They are so simple—so plain and so logical and every principle is so carefully and aptly illustrated that the instruction is made perfectly clear to even the youngest mind.

Each course is divided into lessons, which are issued in neatly printed pamphlets. Each lesson deals with a certain topic. It is written plainly, is to the point and is profusely illustrated with plates of high grade drawings and designs. The concluding feature of each lesson is the Examination. This is divided into two parts. The first part consists of a series of questions to be answered to test the student's knowledge of the lesson, and the second part consists of a series of original drawings to be made. The work in each lesson therefore consists in thoroughly studying the text matter, noting the application of principles, answering the questions and making the original drawings.

Our courses contain over 200 high grade drawings and designs. Some of these are reproductions of the work of the world's greatest illustrators.

The student is required to produce a good deal of original work with each lesson.

Our courses contain no superfluous instruction. This enables the student in the quickest time to produce salable work and to begin earning money returns.

BY OUR SYSTEM we can produce competent illustrators in less time than any other school.

THE MANY STUDENTS WHO HAVE COME TO US FROM OTHER SCHOOLS ALL SPEAK OF THE DECIDED SUPERIORITY OF OUR LESSONS. THEY SAY THEY ARE SO MUCH SIMPLER, SO MUCH MORE INTERESTING, AND SO MUCH EASIER TO FOLLOW THAN THE LESSONS THEY HAD FORMERLY STUDIED.

Our courses are so arranged that extra special lessons may be added at any time to suit the needs of the student.



CRAYON DRAWING
BY STUDENT

Our Instructors form the strongest combination of Art Talent in America

C. S. WRIGHT, Canora, Sask., writes:

"I find no superfluous matter whatever in your course, every word and drawing being progressive and to the point."

"I consider your courses the most complete and satisfactory for prospective illustrators."

W. D. GILBERT.

"I am more than pleased with your course. You could not have made me ^{before} I started that one could be taught so much in three lessons."

JAMES C. ADERS.

"The instruction books are very clear and smooth out all difficulties."

ROSALIND GREIG.

"The lessons are so arranged that anyone with even a slight knowledge of drawing can obtain good results."

A. J. PREST.

"I could not imagine a more helpful course of lessons."

EDITH PECK.

"As yet I have finished but one half of the course, but have found it most interesting and helpful. It is decidedly superior to that of a certain American school for which I enrolled and soon dropped, being entirely dissatisfied. In fact, the two courses are not to be compared."

WINNIFRED LOSCOMBE

Our Method

As soon as your application for enrolment is received at our office, you are at once duly registered as our student. When all necessary records are made in our books, your first two lessons are promptly mailed to you, together with detailed instructions how to proceed. We tell you in the simplest possible manner just what we want you to do and how we want you to do it. We leave nothing to doubt. When you have thoroughly mastered your lesson, made the required drawings and prepared the examination test, you mail your results to our Instruction Department. Here your work passes into the hands of Mr. Magee, our critic, who carefully examines and corrects it. By means of a personally dictated type-written letter he calls your attention to each weak point and explains just how it should be remedied. Your criticisms, together with your drawings, are promptly returned to you for your careful inspection and study. You at once set to work to carry out any suggestion Mr. Magee has made. While your first lesson is being corrected at our office, you are studying on your second. With the return of your first lesson we send your third. Thus, no matter how rapidly or slowly you proceed, there is always a lesson on hand and no time is lost. This is the method of procedure throughout the entire course.

"I have a very high opinion of the system adopted in the Illustrating Course. It keeps a student at his best effort and is well calculated to ensure success."

A. O'LEARY, Wilcannia, N.S.W., Australia.

"I am sure that anyone who can draw at all could be a success by following faithfully your admirable system of teaching Practical Illustration. I think it is easier and more sure than all other systems I have known or heard of." Wishing you and your school every possible success, I remain,

Yours respectfully, HARRY HOLMES, Toronto.

"Your original method of teaching the Illustrating Profession is sure to win and is very popular with your students in this territory."

Sincerely yours, A. H. REED, Dunedin, New Zealand.

"Your system of teaching Illustrating has no equal. No student could wish for a more practical and thorough method of instruction."

O. E. MORRISON, Toronto

Our Instructors form the strongest combination of Art Talent in America

Criticisms

Since the criticism of one's work is always a most important feature, it is clearly evident that much stress must be placed upon the critic.

This is Mr. Magee's department—he employs no substitute. He personally examines every detail of your work, clearly points out every good and commendable feature and emphatically calls attention to any faults or weaknesses. He does not simply mark your work as "good," "fair" or "poor." Such procedure would work disaster. Where your work is good, he tells you why it is good, and where it is faulty, he tells you exactly what to do to remedy it. He dictates his criticisms with full suggestions to his stenographer. This letter of criticism, together with your drawings, is promptly returned to you. As you read it, you feel as though you were actually in Mr. Magee's office, chatting with him over your work.

Read what a few of our students have to say. We have abundance of such testimony:

"I find the instruction in the lessons so helpful and practical, and the criticisms are very encouraging. I value them very highly. I could not imagine a more helpful course of lessons." Wishing your school every success, I remain,

Sincerely yours,

EDITH PECK,

The lessons are so well arranged, and the criticisms of the drawings so helpful and to the point, that if the student conscientiously follows your instructions and has any taste for drawing at all, he cannot fail to become a practical illustrator."

W. H. BENNELL.

"The criticisms have been most helpful, and any information I have asked for has been promptly and carefully given."

LILLIAN WATSON.

"Your kindly criticism has greatly encouraged me. The instruction books are very clear and smooth out all difficulties."

Yours truly, ROSALIND GREIG.

"The personal criticisms are full and to the point."

W. D. GILBERT.

"During the short time I have been under your instruction I have made highly satisfactory progress. This I attribute largely to the very personal interest you have always taken in me and to the extremely helpful and stimulating criticism you have given on my work."

W. M. GILL.



WASH DRAWING FROM LIFE
BY FORMER STUDENT

Our Instructors form the strongest combination of Art Talent in America

P. C. Twenty

Our Students in Demand

A Philadelphia engraving firm writes: "If we could get half-a-dozen good artists who would be willing to start at \$15.00 per week and upwards, we would be glad to have them. We are always in need of help in our Art Department."

A Cleveland engraving firm writes: "Your favor of recent date to hand and noted. We are much pleased with the idea of your school, and will say if you can supply good artists this will fill a long felt want. Can you supply us at once with a good, sober and industrious young man for a steady position?" **Two of our young lady graduates have been employed by this firm.**

A Toronto engraving house writes: "We have had several of your graduates and are well pleased with them. Could you supply us at once with two or three more for our Art Department?"

A leading Toronto Illustrating Firm asks: "Can you supply us with a young man for our Illustrating Department?"

MR. R. W. MAGEE, Vice-President Shaw Correspondence School, City.

Dear Sir:—With reference to your enquiry regarding the young lady in our employ, we would say that her work has given us complete satisfaction.

When we are in need of another commercial artist, we will certainly let you know.

Yours very truly, JACKSON & WALLER, Per S. G. Waller.

Three of the above requests came to our office in one day. This goes to prove that any person, who, with fondness for drawing, takes our course of instruction, works hard and applies himself, should, upon its completion, be equipped to successfully perform the work of an Illustrator.

Our Students Fill the Bill

When our students have completed their instruction, they are competent illustrators. They are prepared to take and hold good paying positions. **They Fill the Bill.** The accompanying testimony is proof.

THE SHAW CORRESPONDENCE SCHOOL, Yonge and Gerrard Streets, Toronto.

Gentlemen:—We take pleasure in answering your questions re J. M. Walters who was a student of your school. He certainly gave us good satisfaction while in our employ and must say that your training was not thrown away on him by any means. We believe he is now in the States earning large money.

We might state that he was in our employ three years.

Yours truly, J. L. JONES ENGRAVING CO., Per J. L. Jones.

MR. R. W. MAGEE, Vice-President Shaw Correspondence School, City.

Dear Sir:—With reference to your enquiry regarding the young lady in our employ, we would say that her work has given us complete satisfaction.

When we are in need of another commercial artist, we will certainly let you know.

Yours very truly, JACKSON & WALLER, per S. G. Waller.

THE SHAW CORRESPONDENCE SCHOOL, 393 Yonge Street, City.

Gentlemen:—We have, during the past year, had several graduates from your school among our employees and have pleasure in advising you that they have all given a good account of themselves. If at any time we can be of service in recommending graduates of your school it will give us pleasure to do so.

Yours very truly, THE PHOTO-ENGRAVERS LIMITED, Per W. T. Northgrave.

Our Instructors form the strongest combination of Art Talent in America

A Canadian School for Canadians

With the most comprehensive and practical course of instruction in America, prepared by a corps of America's ablest Artists and Illustrators, with the most popular system ever devised for giving this instruction, we are in a position to give young Canadians the best training obtainable right here in Canada. No need of going outside your own country for your course when **THE BEST IS HERE**. Many have done so, and many are sorry they did, and many have eventually come to us, who should have come in the first place. But we must learn by our experiences, and the experiences of some we know are not pleasant to relate. Many have said **"I WISH I HAD KNOWN OF YOUR SCHOOL BEFORE. IT WOULD HAVE SAVED ME MUCH DISAPPOINTMENT, TIME AND EXPENSE."**

"Far away fields look green" is the old saying, and sometimes far away schools look good, but if you could at this moment read the testimony of hundreds of Canadians who have spent their time and money in search for foreign instruction, only to find disappointment and failure, you would profit by their experiences. You may as well join us **NOW** as to come **LATER**.

THE "TORONTO GLOBE" writes:—

"We believe young Canadians will forward their own interests as well as those of their country, by lending their support to our native institutions in preference to those of a foreign country. This is especially true when they have in their midst a school so well equipped as the Shaw Correspondence School."

Advice From Those Who Know

These students, either from investigation or actual association with other Schools, came to the following conclusions:

"I had the opportunity of examining the literature and work of several foreign schools, but yours is the only school that appealed to me as being practical and thorough, and above all strictly reliable. I knew what a national reputation your school had won for itself and I felt assured that to become a student of such an institution was guarantee in full of all that it claimed to do for me."

REGINALD PORTER, Walkerton, Ont.

"To-day I had a call from the representative of an American Illustrating School, but I was so thankful I was already a pupil of your school. I always believe in favoring a Canadian institution, especially when far superior to any other." I wish your school abundant success and remain,

Gratefully yours, NORA SIMCOX, London, Ont.

Our student, MR. JOHN MCG. HOGG, Shelburne, N.S., writes:

"By talking with a student of a certain American Illustrating School, I find that by being enrolled with your school I am getting three times as much for my money as he is getting."

"I have had some experience with other Correspondence Schools, but have found no school that can compare with yours." Hoping that your school may continue in the success it has already attained, I remain,

Yours sincerely, LILLIAN WATSON, Pike River, Que.

"I thoroughly examined, before enrolling as your student, the literature of several Correspondence Schools both in the United States and Canada, but selected the Shaw Correspondence School for mine, and don't think I made any mistake in doing so."

C. S. WRIGHT, Canora, Sask.

Our Instructors form the strongest combination of Art Talent in America

Earn While Studying

Yes, our students earn while studying. We have known many of them after a few months study to begin earning from their work and frequently they more than pay for their courses before completing them.

F. K. JORDAN, of Roland, Man., writes:—

"I have just delivered \$8 worth of work to-day. I have already earned my tuition."

"Will you kindly send me lesson No. 8, as I have secured a situation with an Engraving House in Portland, Oregon. Having had no knowledge of drawing before beginning your course, it seems wonderful that I should get a position when I have not yet completed my fifth lesson."

NATHANIEL SMITH, Oregon City, Oregon.

"I am very pleased to be able to tell you that I have had a small sketch accepted and printed this month in 'Steele Rudd's Magazine,' an Australian monthly. I feel quite pleased at having made a beginning, although a small one."

DIXIE PEEL, Woolwich, Sydney, N.S.W.

"I think this is the most encouraging time for a student when he finds his work recognized and saleable." Wishing you well, I remain, yours truly,

FRED. PYE, Estevan, Sask.

"I have completed only half the course and have already made such progress and gained sufficient knowledge of the work as to enable me to make saleable drawings."

BEATRICE McDOWELL, Eden, Ont.

OUR SYSTEM enables our students to begin to produce saleable work sooner than those of any other school. This feature of our course is worthy of consideration because it enables the student to begin at the earliest possible moment to get good money returns.

You May Be in Doubt

If you are in the slightest doubt as to your ability to draw, we would esteem it a favor if you will send to us a sample of your effort—no matter how simple the drawing may be. We will have our Mr. Magee examine it and write you a personal letter, telling you frankly just what talent you possess and what the possibilities are for your success in the work. If you are not certain, don't leave it to your own decision—you are too liable to under estimate your ability. If you have a hidden talent, you certainly cannot afford to go a moment longer without knowing it, because it holds in store for you great possibilities for recognition and reward.

Our Students

Our Students are located in the corners of the earth. Wherever the English language is spoken or understood. We have the privilege of teaching students in England, France, Australia, China, East Indies, West Indies, South America, and even the Pacific Islands. We have graduates in these far countries who are earning big money as Illustrators.

Our Students range from eleven and twelve years to fifty, and we have had study with us doctors, ministers, lawyers, teachers, and people in every walk of life.

The Shaw Way SucCesS The Sure Way

Our Instructors form the strongest combination of Art Talent in America

Advice to Parents



DECORATIVE DESIGN BY ONE OF STAFF

Have you a boy who is fond of drawing, who cares for little else? Give him a course in ART, let him devote his odd moments, his spare evenings, in learning the greatest profession of the day.

Have you a daughter who shows a strong inclination for Art? Make her an Illustrator. The largest salaried women in the world are Illustrators.

Many a fond parent is to-day looking with pride upon the wonderful career and great achievements of a son or daughter standing high in the world of Art.

Think of how the world bows in honor of an Abbey, a Gibson, or a Fisher. Would you have your boy emulate such a career? **GIVE HIM A CHANCE.**

Would you have your daughter share the love and honor which the world bestows upon Jessie Wilcox

or Alice Barber Stevens for the beauty and charm which characterize their work? **GIVE HER A CHANCE.**

Many a father and mother are to-day grateful for the opportunity which enabled them to give their son or daughter a training in our school. The honor and pride we have brought to many a home we can bring to yours. **TO-DAY IS YOUR OPPORTUNITY.**

Place your son or daughter in our care. **GIVE US A CHANCE.**

SELECTED OUR SCHOOL AFTER COMPARING WITH OTHERS.

Before selecting your school I investigated other schools in the States to see what they were like. Even now I receive letters from them. They offered me the course for so much, \$50.00 I think, and now they are down to \$39.50 and a guarantee for success, others the same. But your school has the one price, which I think is right, and the interest you have taken in me makes me think I am in the right school.

Yours truly,

Name on request,

Moncton, N.B.

Our Instructors form the strongest combination of Art Talent in America

Your Talent



A FASHION HEAD BY STUDENT

We have often heard it remarked, "Oh, I like drawing, but I have no talent." Perhaps you have often made the remark yourself. But you are mistaken. That **LIKING** means **TALENT**. Behind that "desire" or "appreciation" for the artistic and beautiful is lying dormant sufficient talent or ability which, if properly developed, would open up to you a

field of which you never dreamed, a field so inviting, so congenial and above all so highly remunerative.

It is possible to bury your talent for years, indeed for a lifetime. It is possible that you may have sufficient ability to become one of the world's greatest Illustrators and yet remain an unknown quantity, a toiler without hope for advancement, and without recognition or reward for the services you **MIGHT** have rendered.

It is possible to pass through life with a misconception of its possibilities, to be a drudge, but with the power to live and enjoy.

It is possible to spend your years in eking out an existence when you should be enjoying the fruits of recognized ability.

It is possible to receive \$10 per week and yet have ability to earn \$50, or more. Many a man and woman of advancing years are to-day drinking the bitter cup of ignorance or neglect—they had the talent, but they buried it.

\$ \$ Turn Your Talent into Dollars \$ \$

We Teach You Until You Are Competent

What we do for you as a Student we might not need to do for another, and what we do for another we might not need to do for you.

You have your own individual tastes, inclinations, and capacity to learn. So has every student. Would it not be folly on our part to ignore this individuality and force all to take the same instruction, to stop at the same lesson and expect each to be competent?

Our Instructors form the strongest combination of Art Talent in America

The only way to make you a successful Illustrator is **Teach You Until You Are Competent.** The secret of our success lies in the fact that **WE DO MORE FOR OUR STUDENTS THAN ANY OTHER SCHOOL, WE DO MORE THAN WE ARE EXPECTED TO DO, FAR MORE THAN WE AGREE TO DO.**

We are not through with you as soon as you have finished a certain set of lessons.

We take just as much interest in our Students after graduation as before. We are always ready to answer any question, give any advice, criticize any drawing, or do anything possible for the welfare and advancement of the Student. Many of our Students come to us or write us for information or help, years after graduation. We are daily doing some special, extra work for our Students.

As to Time

A common and natural question asked by the prospective student is: "How long will it take me to complete your course and become competent as an Illustrator?"

This is a question we cannot definitely answer. It depends entirely upon yourself, upon your ability, upon the amount of time you devote to the work and upon the progress you are able to make. If you devote only your spare hours to study, you must not expect to complete the course as soon as though you spent your whole time on it. We do not hurry you. The time for completion is unlimited. You can progress as rapidly as you choose. We teach you until you are competent.

BY DEVOTING A COUPLE OF HOURS EACH EVENING TO STUDY YOU SHOULD COMPLETE THE COURSE IN A REASONABLE NUMBER OF MONTHS.

As to Age

We teach all ages. We have had students at ten and others at advanced years. So long as you have the fondness for the work and the ambition to succeed, you are eligible for the course, no matter what your age. Many have the idea that boys and girls at twelve to fifteen are too young to start. This is a very erroneous idea, and we hope to correct it. Boys and girls at these ages are more alert and active than at any subsequent time, and therefore, grasp the instruction very readily. Some of our most successful students have been very young.

On the other hand some of our students well advanced in years have made notable successes. Don't let AGE enter into the matter. If you like drawing and are willing to study, join the ranks and **BECOME AN ILLUSTRATOR.**

"I cannot recommend your method of teaching too highly. I find your instructions so plain and easy that I am making very rapid progress."

EDWARD ERADLEY, Whitby, Ont.

Our Instructors form the strongest combination of Art Talent in America

Some Strong Reasons Why You Should Become an Illustrator



1. Because it is one of the most paying occupations of the day.
2. Because it can be learned with ease by anyone who has average intelligence and is willing to work.
3. Because there is an almost unlimited demand for Illustrators—and the demand is constantly increasing.
4. Because it is one of the few occupations where the supply does not exceed the demand.
5. Because it can be learned right at home, under small expense without interfering with daily occupations, while the learning of many other professions demands one's whole time and a large outlay.
6. Because the field cannot be crowded since only those enter it who are fond of drawing.
7. Because all through the ages Artists have been the most highly recognized and highly paid of all professional practitioners.
8. Because Illustrating is not only the most paying but the most fascinating of all professions.
9. Because the Shaw Correspondence School is the only established school of standing and reputation in Canada teaching this popular profession, and through its practical and well endorsed courses of instruction prepared by the strongest combination of Art talent in America, it places easily within the reach of every ambitious aspirant to success in Art—the opportunity to reach his goal.

"One hour a day withdrawn from frivolous pursuits and profitably employed would enable any man of ordinary capacity to master a complete science. One hour a day would in ten years make an ignorant man a well-informed man. An hour a day might make all the difference between bare existence and useful, happy living. An hour a day might make—nay, has made—an unknown man a famous one, a useless man a benefactor to his race. Consider, then, the mighty possibilities of two—four—yes, six hours a day that are, on the average, thrown away by young men and women in the restless desire for fun and diversion."

Our Instructors form the strongest combination of Art Talent in America



FIGURE DRAWING IN WASH
BY FORMER STUDENT

OUR COURSES

We offer seven distinct courses in Art, as follows:—

COMMERCIAL DESIGN **BOOK AND MAGAZINE ILLUSTRATION**
CHILD BOOK AND STORY ILLUSTRATION
FASHION PLATE ILLUSTRATION **NEWSPAPER DRAWING**
CARTOONING **TEACHERS' DRAWING COURSE**

Details and synopsis of these courses are given on pages 29, 30, 31.

Commercial Design

Commercial Design is one of the most important branches of the Illustrative Art. There is a tremendous demand for high class design and competent workers in this field are very scarce. This branch of the work includes the making of designs for Book, Catalogue, Magazine and Booklet covers; Lettering; Posters; Book Plates; and Commercial Stationery, etc. We are constantly receiving requests for competent Designers, but are unable to supply the demand. Thoroughly expert Designers are able to earn very large salaries, and receive handsome prices for their work. This is a field which offers you unlimited opportunities for recognition and reward.

Salaries range from \$25 to \$100 per week.

BRANCHES TAUGHT

Draftsmanship;—Perspective;—Form;—Proportions;—Light and Shade;—Mediums;—Study of Human Figure;—Lettering;—Advertising Designs;—Trade Marks;—Monograms;—Labels;—Posters;—Cover Designs;—Decorative Designs for Books;—Book Plates;—Catalogue Drawings;—Etc.

Magazine and Book Illustration

Our instruction in this department is devoted principally to a study of the human figure as applied and adapted to Magazine Story Illustrations and to Book Illustrations. The figure enters so prominently into this department of the work, that a thorough knowledge of it is essential. This is one of the most remunerative branches of all Art work and offers big possibilities to those who master it.

Illustrators of Magazines receive \$25 to \$50 for a single Illustration—some well known Foreign Illustrators receive \$100 to \$1000.

BRANCHES TAUGHT

Draughtsmanship, Form, Proportions, Light and Shade, Perspective, Object Drawing, Memory Drawing, Imaginative Drawing, Study of the Human Figure, The Nude Figure, The Figure in Outline, The Draped Figure, Mediums and Methods, as Pen and Ink, Wash, Crayon, Charcoal, Oils, Watercolor;—Pictorial Composition, including Arrangement of Figure in Space, with Accessories;—Arrangement of Several Figures;—Requirements of a Magazine and Book Illustrator, with advice to the Student.

Note.—Some of the Illustrations used in this course are reproductions of drawings of some of the leading Story Illustrators of the world.

Our Instructors form the strongest combination of Art Talent in America

Child Book and Story Illustration

One of the most notable advances in the Illustrative Art in the past few years has been in the field of Child Story and Book Illustration. Some of the ablest and most skilled Artists and Illustrators in America have recently turned their exclusive attention to this phase of the Art. Among these are Jessie Wilcox Smith, Fanny Cory, Rose O'Neil, Estelle M. Kerr, Elizabeth Shippen Green, Arthur Rackham and Mr. Birch.

This is evidence that the Child world in Art is rapidly coming to the fore and is destined to occupy a very prominent place.

Young women—if you have a special interest in Child Life, why not become an Illustrator of Child Books and Stories?

(Incomes similar to those above.)

BRANCHES TAUGHT

The general instruction in this course is the same as in Book and Magazine Illustration, with special additional instruction in Child Study and the Illustration of Juvenile Stories and Books.

Newspaper Illustration

The field for Newspaper Drawing is almost unlimited. Newspaper Artists are in constant demand and earn large salaries. Some earn as much as \$10,000 and \$12,000 per year. The average man will earn from \$25 to \$50 per week and upward. Drawings of street scenes, fires, accidents, drawing of court scenes, portraits, political types, cartoons, decorative drawings, lettered headings, etc., are features of Newspaper Drawing.

(Average income \$25 to \$50 per week.)

BRANCHES TAUGHT

Fundamental instruction same as in foregoing courses, with special instruction in Drawings of Buildings and Street Scenes;—Sketches of Fires, Wrecks, Court Scenes;—Cartoons;—Portrait Drawing;—Drawings of Politicians;—Designing of Headings and Tail Pieces;—What is required of a Newspaper Artist, where he must go, what he must do;—The Limitations and Mediums and what can be accomplished with them;—An Assignment and how to carry it out successfully, How to fit oneself for the career of Newspaper Artist.

Note.—Some of the illustrations used in this course are reproductions of drawings of some of the world's greatest Newspaper Artists.

Our Instructors form the strongest combination of Art Talent in America

Fashion-Plate Illustration

One of the most popular as well as remunerative branches of Illustration is Fashion-Plate Drawing. There is a large and increasing demand for Fashion Artists, and experts receive handsome salaries for their work. There are Fashion Artists in Canada to-day who receive very large salaries. Competent workers are very scarce and there is therefore a very inviting field for those who desire to enter it.

(Salaries \$25 to \$100 per week.)

BRANCHES TAUGHT

Elementary Ruler and Principles;—Form;—Proportions;—Light and Shade;—Perspective;—Drawing from life;—Detailed Study of the Human Figure;—Form;—Correct Proportions;—Anatomy;—Study of Mediums and Methods as applied to Fashion Drawing;—What a Fashion Artist Must Know, What he Must Avoid;—The Requisites of a good Fashion Plate;—Study of Costumer and Drapery;—A Study of Drawings of the World's Greatest Fashion Artists.

Cartooning

If you have a strong inclination toward the comic, if you are quick to see the humorous side of an incident or situation, and if you have a desire to represent your ideas, this is the very course for you. You are a cartoonist by natural endowment. It is your calling. By taking this course you can prepare for a most inviting and highly lucrative field.

(Salaries—See Newspaper Artists.)

BRANCHES TAUGHT

Elementary Rules and Principles;—Principles of Form, Proportions, Light and Shade;—Perspective;—Pen Technique;—Study of Human Nature, Character Sketches, Character Types;—A thorough Study of the Figure;—Rapid Sketching of Men, Women and Children;—Study of Poses;—Emphasizing Characteristic Features, Local and Political Types, Local and Political Cartoons;—Requisites of a good Cartoon.



DECORATIVE DRAWING
BY STUDENT

Page Thirt-one



This is an illustration from one of our lessons in Design

Page Thirt-two



Teachers' Department

IMPORTANCE OF ART IN EDUCATION

A thorough knowledge of Art underlies all true education, according to Meissonier. He said: "To what height might the intelligence of pupils be trained by simply teaching them to see. I WOULD HAVE DRAWING MADE THE BASIS OF EDUCATION IN ALL SCHOOLS. It is the only language that can express all things. An outline even if ill-shaped conveys a more exact idea of a thing than the most harmonious sentences in the world. Drawing is absolute Truth, and the language of truth should be taught everywhere.

When Napoleon decreed that every child in the Schools of France should be taught to draw, he gave such an impetus to Art in France that in this respect no other country has ever approached it.

To meet the need of the teacher in this connection, we have had prepared by a corps of the ablest artists and teachers on this Continent, a full and scientific course of instruction. This course not only gives the teacher a thorough grounding in all the principles of Art, but explains fully just how these principles should be taught to the pupil.

BRANCHES TAUGHT

Elementary Rules and Principles;—Form;—Proportions;—Light and Shade;—Perspective;—Draughtsmanship;—Drawing of Common Objects from Observation and Memory;—Imaginative Drawing;—Figure Drawing;—Drawing from Life Models;—Rapid Sketches of Figures in Motion;—Thorough Treatise on Pictorial Composition;—Outdoor Sketching;—Sketching from School Windows;—Illustration of Stories;—Blackboard Drawing;—Map Drawing;—Drawing of Plants and Animals;—Suggestion of Form with Brush and Ink;—Representation of Common Objects in Monochrome Tints;—Primary, Secondary and Tertiary Colors;—Proper Combination of Colors;—Drawing in One, Two and Three Colors;—Decorative Design;—Special Hints and Suggestions on Teaching Art to the Pupils.

SCORES OF TEACHERS HAVE RECEIVED THEIR ART TRAINING THROUGH OUR COURSE.

Read what one Ontario Teacher says:—

"I have already been offered a good position as art teacher in a Normal School."

Name on application.

This teacher gives our Course the credit for his success. SURELY TO BE ABLE TO FIT A TEACHER FOR SUCH A POSITION, IS A STRONG TEST OF THE EXCELLENCE OF OUR INSTRUCTION.

Our Instructors form the strongest combination of Art Talent in America

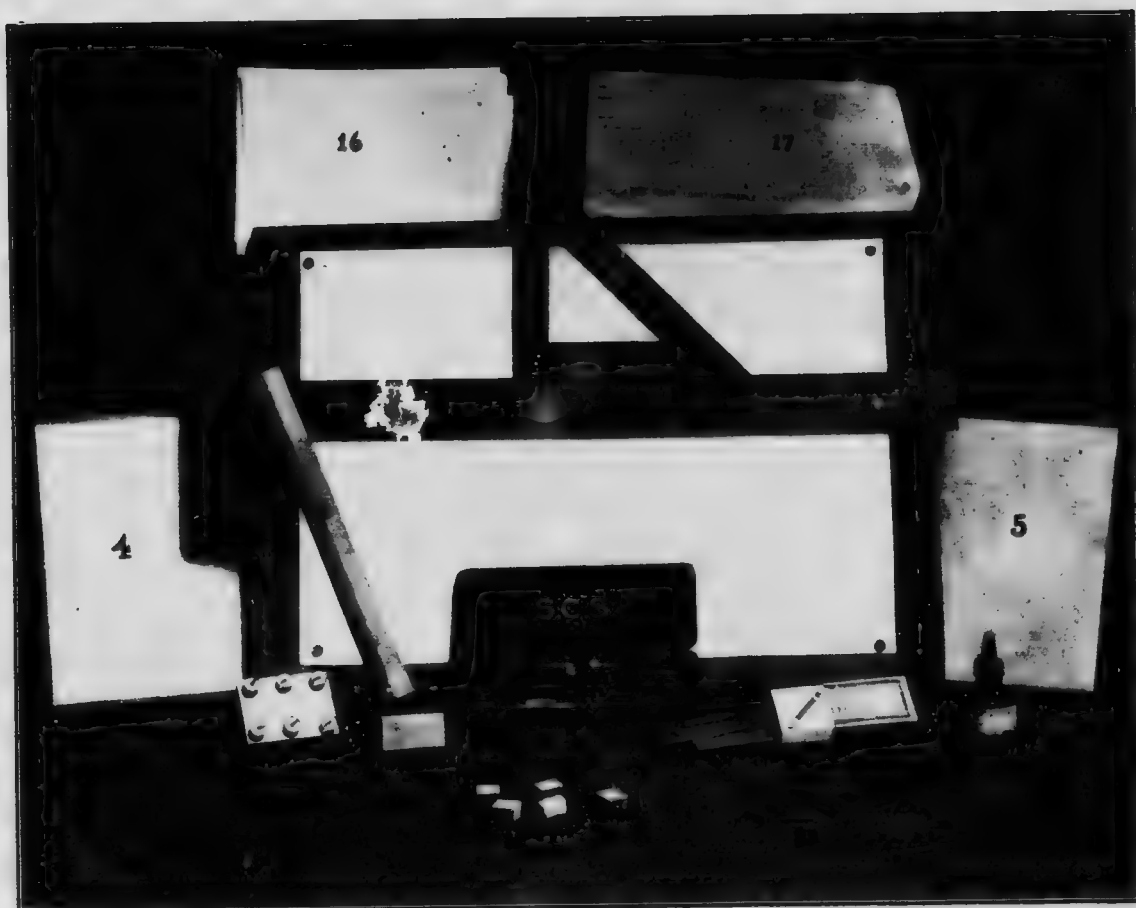
Page Thirtysix



Direct by mail folder cover designed for reproduction in two colors for
The M. Langmuir Manufacturing Co., Toronto



One of our students drawing from life



Our Drawing Outfit

This outfit consists of every instrument, apparatus, and material that is necessary to the production of the best work. **IT IS COMPLETE.** Nothing lacking.

THIS OUTFIT IS FREE WITH THE COURSE.

Our Diploma

After you have completed the course selected and have fully satisfied us as to your ability, and have successfully passed our final examination, you are awarded our diploma, which shows exactly what training you have received and recommends you to employers. This diploma is handsomely engraved on the finest parchment paper, bears the gold seal of the school, and is signed by the officers. Employers everywhere accept our diploma as a guarantee of ability on the part of the holder.

Our Instructors form the strongest combination of Art Talent in America

Page Thirty-six

From Those Who Know Us

The following evidence from some of Canada's leading Educational, Art, Publishing and Commercial Institutions in behalf of The Shaw Correspondence School should establish absolute confidence in the mind of every prospective student as to our honesty, integrity and thorough reliability.

A MOST COMPETENT JUDGE

The accompanying endorsement comes from Canada's largest and foremost Artist Supply House, a firm with whom we have had business relations for years.

TO WHOM IT MAY CONCERN.

This is to certify that we have had business relations with The Shaw Correspondence School ever since its inception, and we have pleasure in testifying to their financial reliability, and know the institution to be worthy of every confidence. The school has largely increased its staff of instructors, and, while it has always held a high place, by reason of the thoroughness of its courses, it now occupies a premier position and is without a peer in the realm of Industrial Schools. Any prospective students would do well to investigate their proposition and plan.

THE E. HARRIS CO. OF TORONTO, Limited. W. H. Burden, President.

A LEADING CANADIAN NEWSPAPER SPEAKS

Evidence usually bears weight in proportion to the reliability of its source. This being true, we believe the following endorsement, coming as it does from one of Canada's greatest and best known publications, will do much to establish in the mind of the prospective student a thorough confidence in our School, our Courses and our Methods.

THE GLOBE, Business Department, Toronto.

Dear Sir:—It gives me pleasure to testify to the unbounded confidence I feel in your enterprise. From a personal, as well as a business acquaintanceship with your President, Mr. W. H. Shaw, extending over quite a number of years, I speak without reserve when I say that I believe young people, intrusting their business educations to your care, are not likely to me disappointed. I believe that young Canadians will forward their own interests, as well as those of their country by lending their support to our native institutions in preference to those of a foreign country. This is especially true when they have in their midst a college as well equipped as I feel your Correspondence School is at present. Wishing you all possible success in your work, I remain,

J. F. M.—E. S.

Yours sincerely, F. J. MacKAY, Business Manager.

LEADING EDUCATIONAL PUBLISHING COMPANY OFFERS EVIDENCE

The Educational Publishing Co. of this city is the only institution of its kind in Canada, and bears a National reputation.

TO WHOM IT MAY CONCERN.

The Shaw Correspondence School is an up-to-date institution. The courses given are practical and thorough. The Art Department is especially worthy of commendation. Long experience in this department of the work is showing itself in the splendid efficiency of the graduates of the school. We congratulate Mr. Shaw, the President, on the excellent character of the work done in his school.

THE EDUCATIONAL PUBLISHING CO., Ltd., Toronto.

Our Instructors form the strongest combination of Art Talent in America

FROM THOSE WHO KNOW US—*Continued*

CANADA'S LEADING ART PRINTING HOUSE SPEAKS

The Reid Press, Limited, Hamilton, has the distinction of being the Leading Art Printing House in Canada, and makes a specialty of high-grade Catalogues, Booklets, Posters, Lithographs, etc. Having associated with it, expert Artists, Illustrators, Lithographers and Designers of catalogues and fine printing matter, it is therefore very competent to speak concerning the field for Illustrators and the opportunities for those who 'make good.'

We have had the pleasure of examining the work produced by students of the Shaw Correspondence School, and have found it of the highest order, indicating that they have a most thorough practical training. Any young Canadian looking for instruction in Illustrating or Commercial Art will find exactly what he or she needs in this excellent school and need not investigate further.

The staff of instructors in this school are such that success is assured to all who come under their charge, with a determination to work diligently. We can cheerfully recommend any prospective student to this excellent school."

WHAT A PROMINENT EDUCATOR SAYS OF OUR SCHOOL

TO WHOM IT MAY CONCERN.

I have investigated the methods of conducting correspondence schools, and they are no doubt very useful institutions when they are properly conducted by qualified teachers.

The Shaw Correspondence School is a good school, and I believe the statements of its Managers and Teachers may be fully relied upon by students who wish to take advantage of the educational opportunities it offers.

JAS. L. HUGHES, Chief Inspector, Toronto Public Schools.



DECORATIVE DRAWING
BY STUDENT



A COLOR DRAWING BY STUDENT

BY ITS FRUITS

For 15 years we have been developing the talent of aspiring artists.

During this period we have taught hundreds "How to Draw for Profit."

Many of our graduates are to-day leading illustrators and artists in Canada and other countries.

The drawings in this book testify to the merits of our instruction.

Likewise the testimony which follows bears convincing proof that through our practical instruction we are able to turn untrained talent into money-earning ability.

This is the fruit we have borne.

Judge Us by This Fruit

The Students' Story

MARVELS AT HIS PROGRESS.

R. W. MAGEE, Esq., Director, Illustrating Department, Shaw Correspondence School, Toronto, Canada.

Dear Mr. Magee.—It affords me much pleasure to testify to the general efficiency and thoroughness of your course in Illustrating. I even marvel myself at the rapid and satisfactory progress I have been able to make under your approved method. From the beginning I find no superfluous matter whatever in your course, every word and drawing being progressive and right to the point, while the personal and individual criticisms are all that could possibly be desired, leaving no detail where improvement could be made untouched. I may add finally that I thoroughly examined, before enrolling as your student, the literature of several Correspondence Schools in United States and Canada, but selected the Shaw School for mine, and don't think I made any mistake in doing so.

Wishing you the success you undoubtedly merit, I beg to remain,

Yours very truly,

C. S. WRIGHT.

PLACED IN A POSITION.

MR. R. W. MAGEE,
Director Illustrating Dept., Shaw Correspondence School, Toronto.

Dear Mr. Magee.—I would not hesitate to recommend your courses in Illustrating and Design. I have now been a practical Illustrator for some time and was enabled to take my position without any aid apart from your school. Wishing you a very successful year, I am, very sincerely yours,

(Miss) D. BROWN, Toronto.

P.S.—Miss Brown has "made good" as an Illustrator. She has filled some important positions with large firms.



MAKING SALEABLE DRAWINGS.

MR. R. W. MAGEE, Director
Illustrating Department.

Dear Mr. Magee.—It is with a great deal of pleasure that I testify as to the merits of your course for Practical Illustrating. I have completed only half the course, and have already made such progress and gained sufficient knowledge of the work as to enable me to make saleable drawings.

I heartily recommend your school to any young person who desires to prepare for this very pleasant and remunerative profession. I remain,

Very sincerely yours,

BEATRICE McDOWELL.

Eden, Ont.

MORE THAN EARNED HIS TUITION AND NOT YET THROUGH.

MR. R. W. MAGEE, Director of the Illustrating Department, Shaw Correspondence School, Toronto, Canada.

Dear Mr. Magee.—It is with pleasure that I take this opportunity of expressing my appreciation of your course in practical Illustration. Although having covered only two-thirds of the course, I have sold enough work to more than pay my tuition. I am more than satisfied with the progress I am making, which I attribute largely to the personal and stimulating interest you have taken in me and my work. Your method, I believe to be as nearly perfect as possible, the plates being well arranged, as they are graded from simple exercises to ones of superior draughtsmanship.

I am delighted with the work and can cheerfully recommend your course to anyone desirous of becoming an Illustrator.

Wishing you every success, I remain, your sincere student,

FREEMAN K. JORDAN,

Roland, Manitoba.

HAD HER WORK ACCEPTED.

MR. R. W. MAGEE, Director
Illustrating Dept., Shaw Correspondence School, Toronto.

I am very pleased to be able to tell you that I have had a small sketch accepted and printed this month in "Steele Rudd's Magazine," an Australian monthly.

I feel quite pleased at having made a beginning, although a small one.

With thanks for your kind instruction, I am,

Sincerely yours,

DIXIE PEEL.

Woolwich, Sydney, N.S.W.

Our Instructors form the strongest combination of Art Talent in America

ENCOURAGED AT SALE OF WORK.
MR. R. W. MAGEE, Illustrating Dept., Shaw
 Correspondence School.

Dear Sir.—Having finished my ninth lesson of your course in Illustrating, I can unhesitatingly recommend your school with the fullest confidence to anyone desiring Correspondence Instruction in Art.

I find the lessons well arranged and easily understood and the criticisms are all that can be desired and especially helpful.

I think this is the most encouraging time for a student when he finds his work recognized and saleable.

Wishing you and your school every success, I remain, sincerely yours,

FRED. PYE, Estevan, Sask.

**SECURED POSITION AT
 FIFTH LESSON.**

Will you kindly send me Lesson No. 8. I have secured a situation with an Engraving House in Portland, Oregon. Having had no knowledge of drawing before beginning your course, it seems wonderful that I should get a position when I have not yet completed my fifth lesson.

NATHANIEL SMITH,
 Oregon City, Oregon.

**PLACED IN A POSITION.
 TO PROSPECTIVE ILLUSTRATORS—**

I have just completed a full course of instruction in your school, and it is with pleasure that I endorse the good work of that institution. Your method of teaching Illustration is the most thorough, practical, and comprehensive method known. By it any student, with even the slightest talent for drawing, can learn to produce good and satisfactory work. The criticisms are clear, conscientious and stimulating. The work in every detail is a revelation to the student.

I am entirely satisfied with the decided progress I have made. I most heartily recommend this school to anyone contemplating a course in Practical Illustration.

Wishing your school the abundant success it deserves, I remain,

Sincerely yours,

MISS K. B. MITCHELL,
 Toronto.

As a graduate of your school, I desire to say that I am entirely satisfied with the instruction I received from you and the rapid progress I was able to make. Your method of teaching Illustrating has no equal. The personal interest you take in every student, and the helpful criticism given on each lesson are alone sufficient to insure success. I can vouch for the thoroughly practical nature of your instruction from the fact that I have filled good paying positions since my graduation.

I take great pleasure in recommending your school to anyone interested in this popular profession, and wish you every success, and remain,

Sincerely yours,

J. MERLIN WALTERS, Toronto, Ont.

**THE FEW LESSONS TAKEN
 WORTH PRICE OF WHOLE
 COURSE.**

I am delighted with the rapid progress I have made, and would not take the price of the whole course for what I have learned in a few lessons I have completed.

Wishing you continued success,

Yours very truly,

ANNIE E. WILSON,
 Drayton, Ontario.

P. S.—Miss Wilson, upon completing our course in Fashion Drawing, was placed in a position with a large fashion firm in the city.



PLACED IN A POSITION.

MR. R. W. MAGEE, Director Illustrating Dept.,
 The Shaw Correspondence School, Toronto.

Dear Sir.—I consider your course in Illustrating a most practical and thorough one. The instructions are all very clear and well explained. The drawings are of superior draughtsmanship.

As yet I have finished but one half the course but have found it most interesting and helpful. It is decidedly superior to that of a certain American school for which I enrolled and soon dropped, being entirely dissatisfied—in fact, the two courses are not to be compared.

The criticisms I find to be very full, clearly stated, helpful, and stimulating. I am fully satisfied in every way.

Sincerely yours,

WINNIFRED LOSCOMBE,
 Kincardine.

Our Instructors form the strongest combination of Art Talent in America



AN ILLUSTRATION FROM LESSON IN FASHION DRAWING

Drawings in this Booklet

Examine carefully the drawings and designs contained in this booklet. What do you think of them? Would you like to learn to do such work? **YOU CAN.** These high-class specimens were made by either **OUR STUDENTS**, members of our staff or are illustrations from our lessons. What we have taught others to do, we can teach you to do. No better work is being produced anywhere in Canada by professional Illustrators. Students who do work of this class are **EXPERTS**. This is the kind we produce. Compare these drawings with those submitted by any other school.

WE HAVE THE REPUTATION of giving honest and thorough instruction. We have earned it. The drawings in this booklet **ARE A PROOF.**

Note—Recently a prospective student came into our office and remarked, "I have investigated all the American Illustrating Schools but **NOT ONE** of them showed me samples of work that can begin to compare with those produced by your students."

Originality

Originality is Individuality. Nothing more, nothing less. It is simply the individual personality of the artist manifested in his work.

Gibson was the originator of the famous Gibson pen technique. Many have imitated it but he originated it. In other words, "Gibson's style" was Gibson "the man." It was his individual personality expressed in his every drawing.

If you are content to copy or imitate you will never be original, but if you refuse to be a mere imitator and express yourself just as you are, just as you see, just as you feel, just as you act, then your work will be different from that of any other artist. **YOU WILL BE ORIGINAL.** It is easy. **JUST BE YOURSELF.**

Preparation

Preparation is the open door to Success—the means through which you are able to realize and enjoy the higher and better things of life.

Preparation is the passport to a better position, increased usefulness, greater recognition and larger salary.

Preparation is the key which enables you to open the door when **opportunity knocks.**

Preparation means "stepping into line" and being ready for "your call."

Preparation means "being competent to fill a position when it is offered to you."

Preparation is the difference between the highest salary and the meagrest wage.

Lincoln said—"I will study and get ready, and may be my chance will come"
- and his chance **DID COME.**

Our Instructors form the strongest combination of Art Talent in America

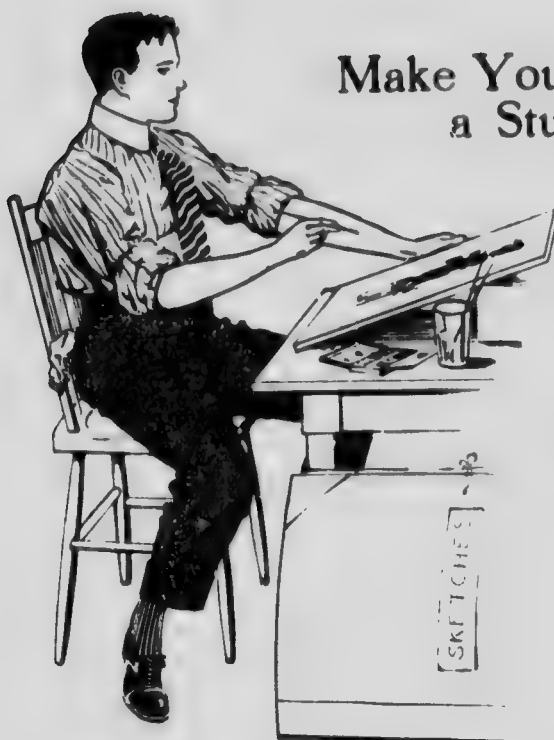
FASHION-CRAFT.



*The Envy of Yesterday
The Admiration of To-day*

Clothing booklet-cover designed for reproduction in three colors for
Max Beauvais, Limited, Montreal

Page Forty-four



Make Your Home a Studio

Under our system of instruction **your home becomes a studio.** You have everything in your home that the professional Illustrator has in his studio. He sits on an ordinary chair or stool, at an ordinary table, and holds his drawing board against his table. There, with his various supplies lying about him, he does his work. He has no elaborate equipment. He does not need it. The most up-to-date studios are very plainly furnished. **With the complete outfit which we supply, you have everything right at home that you would use if employed in a studio.**

THIS DRAWING WAS MADE BY ONE OF OUR STUDENTS

Only One Way to Learn

‘There is only ONE WAY to do anything in this world if it is to be done RIGHT.

‘There is only one road to SUCCESS.

‘All others lead to FAILURE.

‘There is only one way to become an illustrator. You must take a course of instruction prepared specially for the purpose—one that is easily understood, definite in its arrangement, logical in its treatment, and practical in its application.

‘You cannot learn from books, from ideas picked up here and there or from haphazard lessons given by some private teacher. We know many who tried it, but soon failed.

‘They came to us. To-day they are successful Illustrators.

‘Start right and save time, discouragement and failure by taking

The Shaw Way—The Sure Way



FASHION PLATE FROM ONE OF OUR
LESSONS

As a Woman's Profession

In the Illustrating profession women rank at the fore with the men. In fact, their natural taste, sense of refinement, of harmony, of color, and of things artistic in general, eminently fit them for the highest positions. Women are especially adapted to certain phases of the work as decorative design, figure illustration, story illustration and designing of fashion plates.

Many of our most successful students are women, and some of our young women graduates are to-day among the leading Illustrators of Canada.

There is a big demand everywhere for feminine ability in the Illustrating field.

Some of the foremost and largest salaried Illustrators of modern times are women. The success of such women as Jessie Wilcox Smith, Rose O'Neil, Elizabeth Shippen Green, Kate Carew, Alice Barber Stevens, Katherine Pyle, Seddie Aspel, should be an incentive to every young woman who has a fondness for Art.

The record of our Miss Estelle Kerr, one of the foremost Illustrators in America, is ample proof that women have MADE GOOD in the Field of Art.

Success—And How Attained

A FAMOUS INVENTOR HAS SAID—It's not so much inspiration as perspiration that makes for SUCCESS.

That is it exactly.

Two things are necessary to success.

FIRST—AVERAGE INTELLIGENCE.

SECOND—HARD WORK AND APPLICATION.

Without intelligence all the hard work in the world would not avail, and with intelligence alone without the necessary work, study and application, SUCCESS CANNOT BE ATTAINED.

By far the more important of these requisites is HARD WORK AND APPLICATION.

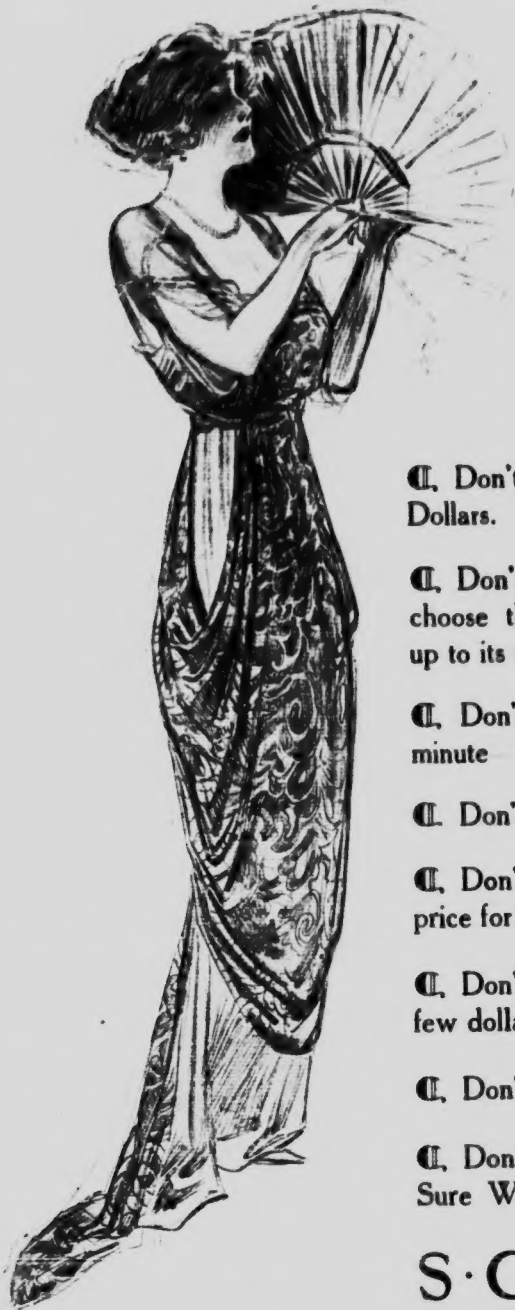
If you will keep your eye on the goal ahead of you, will study hard, and work diligently, nothing in the world can keep you from attaining success.

THE
SHAW
WAY

SUCCESS

THE
SURE
WAY

Our Instructors form the strongest combination of Art Talent in America



A Few Dont's

❏, Don't say you can't learn
We have taught hundreds—We
can teach you.

❏, Don't plead lack of time—The
ambitious man or woman **makes**
time takes time.

❏, Don't say you can't afford a
course—Remember—Our plan of
payment is easy.

❏, Don't bury your Talent—Let us turn it into
Dollars.

❏, Don't be misled by extravagant claims—
choose the school that states facts—and lives
up to its statements.

❏, Don't forget—There are Dollars in every
minute—Turn your evenings into Profit.

❏, Don't envy the Successful Artist—Be One.

❏, Don't look for a cheap course—pay the
price for Success.

❏, Don't buy a cheap course, and fail—pay a
few dollars more, and succeed.

❏, Don't hesitate—while others are acting.

❏, Don't forget—"The Shaw Way is The
Sure Way," and remember

S · C · S · spells SucCesS

How to Enroll—How to Pay

¶With this prospectus we send you a price list and an enrolment form. The price list gives you three methods of paying. One is to pay cash in advance. The other two are by paying so much down, and so much a month.

¶Select the plan which suits your convenience. Read the enrolment form carefully to make sure you understand it. If any point is not clear, write for an explanation.

¶Fill in the enrolment form. Get a money order for the amount of your payment and mail both to us. We will immediately register your enrolment and send your first lessons.

In Conclusion

¶You have read this booklet—it has made you familiar with the artist's work—the artist's field—the artist's pay—it has introduced to you our school—our system—our instructors. It has exhibited to you our students' work—it has given to you our students' testimony and the endorsement of those who know us.

¶YOU ARE DEEPLY IMPRESSED.

¶You want to enter this great, fascinating, profitable profession.

¶You want to secure the best means of training.

¶Assured that your good judgment and logical reasoning will not allow you to make any mistake, we know you will select our school.

¶It will be a real pleasure for us to associate with you in this work, and to have the honor of preparing you for an Art Career.

¶Your vision of your duty is clear—Then make to-day the red letter day in your career by taking the first step outward and upward toward the goal you have set before you.

¶SEND YOUR ENROLMENT TO-DAY.

The SHAW CORRESPONDENCE SCHOOL
TORONTO, CANADA

OTHER COURSES WE TEACH:

STORY-WRITING:—JOURNALISM—ADVERTISING—SHOW CARD
WRITING:—SALESMANSHIP;—ACCOUNTING:—COMMERCIAL
SUBJECTS.

Full particulars upon request.

OTHER COURSES
WE TEACH

JOURNALISM STORY WRITING

ADVERTISING PHOTOGRAPHY

SALESMANSHIP

SHOW-CARD WRITING

ACCOUNTING

AND

ALL COMMERCIAL SUBJECTS

**FULL PARTICULARS OF THESE COURSES
WILL BE SENT UPON REQUEST**

